

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
NOVEMBER NINETEEN FORTY-ONE



ZAPATA, PAINTING, BY JOSÉ CLEMENTE OROZCO (MEXICAN, 1883-).
THE JOSEPH WINTERBOTHAM COLLECTION.

VOLUME XXXV

NUMBER 6

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

THE LEADER, ZAPATA

A VIGOROUSLY painted canvas¹ by the contemporary Mexican, José Clemente Orozco, has recently been added to the Joseph Winterbotham Collection. The title of the painting, *The Leader, Zapata*, is taken from an important incident in Mexico's struggle for freedom and independence. Emiliano Zapata was the leader of one of the rival armies who sought power during the civil war following the murder in 1913 of President Francisco Madero. Other factions were led by Venustiano Carranza and Pancho Villa. After a bitter opposition the Carranza party gained the upper hand and came into power in 1915. Orozco, together with numerous other artists, joined the rebel forces against Mexico's old dictatorial form of government and took up as well the cause of the agrarian population in their struggle for property rights against the big landowners. Even in the nineteenth century political cartoonists wielded considerable power through the press. During the critical years following the 1913 Revolution, Mexican artists more than ever turned to political propaganda in their paintings, exerting in this way a considerable amount of influence. Aside from participating in the struggle for political and social reform these artists were incidentally bringing about freedom of artistic expression in opposition to the conservative dictates of the Academy.

Orozco was one of the ardent supporters of the Revolution and used both pen and brush on its behalf. While Rivera, Dr. Atl, and others who became active in the

Mexican School had studied in Europe, Orozco had never been out of his native Mexico, and was in fact a comparative newcomer to the painting field. Born in 1883 in Zapotlan, he graduated in 1900 from the National Agricultural School of Mexico. During the next four years he went to the National University, specializing in mathematics but studying architectural drawing at the same time at the School of Fine Arts. This was followed by a brief period as an architectural draftsman. It was not until 1909 that Orozco decided to become a painter, at which time he embarked on a period of intensive self-training. The Revolution gave him the opportunity he desired, for he could have hoped for little if any recognition under the Diaz regime. In 1915 he had his first one-man show in Mexico City. Though it attracted little notice, there were a few artists who were impressed by the stark and tragic realism of his paintings most of which depicted underworld characters.

It was not until the twenties that Mexico's art program was really set in motion. In 1920 José Vasconcelos, as Minister of Education under the new president, General Obregón, inaugurated a vast scheme for popular education and cultural revival, an important feature of which was a plan to decorate many public buildings with murals. Such a scheme naturally appealed to the artists who at this time began to organize themselves for the purpose of carrying out the new project. In 1922 the Syndicate was organized as a sort of artists' union. Siqueiros was its chief spokesman while Rivera, recently returned from Europe, Orozco, and numerous others joined the group. No restrictions were placed on the artists though they were urged to choose Mexican subjects.

¹ Oil on canvas, 78½ x 48½ (198.8 x 122.3 cm.). Signed and inscribed lower left: J. C. Orozco S. F. Julio 1930. Reproduced in *José Clemente Orozco*, introduction by Alma Reed (New York, 1932), unnumbered plate. Collections: Delphic Studios, New York; Vincent Price, Hollywood.

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² Another preliminary Helm, who (New York)

Orozco joined the Syndicate in 1922, being interested only in the opportunities offered for painting and not in the political activities of the group. The National Preparatory School in Mexico City was the first important building to be decorated, and there one may trace the development of the mural style. Many of the first attempts were fantastic in subject and faulty in technique with the result that they have been mutilated by the irate populace or have flaked off due to dampness. Although Orozco had not at this time been to Europe, he was familiar with traditional styles through reproductions. His *Maternity*, executed in the Preparatory School in 1923, shows an obvious borrowing from Botticelli's *Birth of Venus*, at the same time recalling Giotto in the solidity of its conception. He had used true fresco as a medium, this being one of the first successful murals from a technical standpoint. After this true fresco became the medium employed by most of the artists.

During the next four years he was busy painting at the Preparatory School as well as at Orizaba. From a somewhat idealistic style recalling early Italian masters, he turned to a realistic and dynamic approach based on the turbulent life which he observed around him.

By 1926 Orozco had finished the last of his work in the National Preparatory School. As Rivera was now in control of the government mural projects, Orozco decided to leave Mexico for a while. He went to New York in 1927 where he had various exhibitions. His first mural commission in the United States was in 1930 to decorate a wall of Frary Hall at Pomona College in Claremont, California. He chose as his subject Prometheus, who is represented as a huge nude figure dominating masses of people at either side.

While working in California, he completed other work including the Art Institute's painting.² The picture shows Zapata as the hero who gave freedom and

land to the peasant people. He stands in the background, a dominating figure enframed in a doorway. At the right are two soldiers symbolic of the army which supported him, while in the foreground are two kneeling figures representing the peons for whose freedom he struggled and in whose interests he fought. Two diagonals forming an X give tremendous force to the composition which is made the more intense by the dramatic gestures of the peasant figures. Above them the determined face of Zapata enframed in a sombrero broods portentously over the group. In order to emphasize the symbolic character of the other figures Orozco makes them completely impersonal by concealing their faces. The man at the lower left, however, is represented with a masklike face recalling Pre-Columbian stone heads, symbolizing no doubt the people of indigenous blood who had suffered at the hands of the Spanish invaders and their landowning descendants. Both color and texture play a vital part in the picture, intensifying its emotional content. Varying surface textures enliven the individual forms in the painting and greatly enhance their effectiveness. Red-brown adobe walls form the background, in contrast to which Zapata stands out strikingly in the open doorway against a blue-white sky. His shirt front, showing through his open jacket, and the white outfits of the two soldiers have taken on pinkish tones from the adobe, thus muting but at the same time adding warmth to those areas. In the foreground a peasant man, nude to the waist, embraces his wife whose head is concealed under a *rebozo*. Both raise their left arms in exaltation. The red-brown flesh tones of the man and the gray-white clothing with purple tones intensify these figures who symbolize so dramatically the Mexican workers. They placed their hopes in Zapata and looked upon him as their liberator and leader. Orozco felt their plight deeply and in this remarkable painting has expressed with such sincerity and vigor the underlying feeling of the whole Mexican Revolution.

FREDERICK A. SWEET

² Another version of the painting, presumably a preliminary sketch, is in the collection of MacKinley Hain, who reproduced it in *Modern Mexican Painters* (New York and London [c. 1941]), Pl. VII.

EXHIBITION OF PRINTS BY ICHIRYŪSAI HIROSHIGE

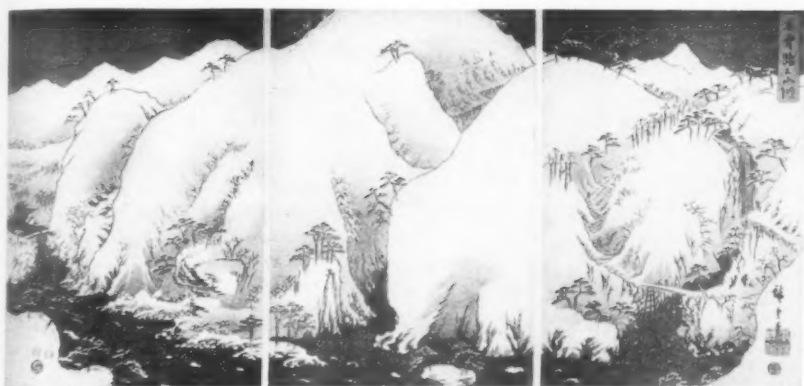


MONKEY BRIDGE IN THE MOONLIGHT, BY
 ICHIRYŪSAI HIROSHIGE (JAPANESE, 1797-1858).
 THE CLARENCE BUCKINGHAM COLLECTION.

THE opening fall exhibition of Japanese Prints from the Clarence Buckingham Collection will be made up of some of the lesser known subjects by Ichiryūsai Hiroshige, the great landscape designer who lived between the years 1797-1858. His prints showing the stations on the Tokaidō and those entitled One Hundred Views of Edo are familiar the world over for successive editions of these were issued until the blocks were almost worn out. But there are many other series by this artist, of which the editions were far more limited, which rank among the most beautiful of all Japanese prints. In 1834 or 1835, early in his career, Hiroshige designed the most famous of his several sets of eight prints known as the Omi Hakkei no Uchi, The Eight Views of Omi or Lake Biwa. The custom of painting a series of eight views of a region was adopted from the Chinese. The aspects which are always included are Night Rain, Autumn Moon, Returning Boats, Descending Geese, Clearing Weather, Vesper Bells, Sunset Glow, and Evening Snow. Each of these phases as seen on the beautiful lake near old Kyōto is portrayed in Hiroshige's most poetical manner and interpreted by a charming poem which appears on a square cartouche in the upper left or right corner depending on the composition. There is a rare feeling of spaciousness and of quiet calm in each of the subjects, largely accomplished by the perfection and restraint in the color-printing. Here we see Hiroshige's outstanding quality, that of portraying the serenity of nature as contrasted with the drama in which Hokusai excels.

Hiroshige evidently loved the environs of the ancient capital and soon after the appearance of this Omi Hakkei Set, he designed the series known as Kyōto Meisho no Uchi, Famous Views of Kyoto. Each of the ten subjects is distinguished in beauty but four are particularly appealing to those who know the charms of that section of Japan. Arashiyama with the banks of blooming cherry trees at the side of the rushing blue river is a marvellous

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KISO GORGE IN SNOW, BY HIROSHIGE. THE CLARENCE BUCKINGHAM COLLECTION.

design largely based on diagonal lines. The full moon over the ferry boat on the Yodogawa is a print wherein one immediately enters into the joy of the passengers and the boatmen who thrill over the beauty of the summer night with the cuckoo flying across the sky. The autumn season is represented by the view of Tsuten Kyo no Kofu. Gion Shrine in the snow is one of Hiroshige's most sparkling winter scenes. The stone *torii*, the lanterns, and the fence printed in a restrained light blue seem to accentuate the softness of the snow which has settled unevenly over them.

Returning to the idea of the Eight Views, Hiroshige chose favorite spots in the environs of his own city and issued the Edo Kinko Hakkei in 1837 or 1838. A choice among these eight subjects is difficult to make but probably no one print is more beloved by collectors of Hiroshige than the Autumn Moon on the Tamagawa. It is one of this artist's greatest triumphs, a perfect expression of the witchery of moonlight. Hiroshige was so fond of short poems that he was nicknamed "*Tokaidō uta* (poem) *shige*." In this set as originally published there are three or four verses on the picture. The poem on the "Asukayama in snow" illustrates the charm of this series: "The snow both covers the warnings against breaking the cherry branches and breaks

them itself."

Kiso Gorge in snow is pictured in two forms in this exhibition, in the tall print of *kakemono-ye* format and in the famous triptych. Each of these belongs to a set of three illustrating Snow, Moon, and Flowers, *Settsugekka*, as the Japanese call this perfect combination of subjects. The upright composition is a companion to the Monkey Bridge in the Moonlight, here illustrated, which was a subject beloved by the artist. According to his diary written in 1841 "the sight was indescribable, certainly beyond the power of human expression." The whole scene is flooded by the moon and the travelers halt on the arch in quiet contemplation.

In 1857, the last year of his life, Hiroshige published his great set of three triptychs, Kiso Gorge in Snow, Moonlight at Kanazawa, and the Rapids at Naruto where the foaming whirlpools suggest flowers. In the snow scene, the icy blue of the water and the snowy white on the mountains are in perfect preservation. The tiny figures toiling across the bridges or around the white walls of the canyons take one completely into the heart of the snow-covered gorges interrupted by blue waterfalls and a few tiny huts seen through the gently falling snow.

HELEN C. GUNSAULUS



FIG. 1—JUG WITH TRANSFER DECORATION.



FIG. 2—PINK LUSTER AND BLACK TRANSFER.



FIG. 3—INSCRIBED AND DATED JUG.

BUCKINGHAM LUSTER

It is expected that fresh interest in the Lucy Maud Buckingham Collection of English Luster will be aroused by the new installation in Gallery G2, the large room in Gunsaulus Hall at the entrance to the Department of Decorative Arts.

The collection, which is a mecca for lovers of luster, has lately been restudied and recatalogued. During the process some novel and interesting approaches to the study of this material have been made. As a result it is felt that the somewhat meager information available on English luster has been amplified.

The Buckingham Collection is more than representative, it is rich in all colors and types, as well as in sub-varieties of each type. The majority of pieces are in "proof" or perfect condition. The few marked specimens have been used as guides in re-classifying and in making localized attributions.

Most English luster was made in the nineteenth century. The best was made before 1830, but it continued to be produced as late as 1875, and reproductions are being made today. The earliest marked or inscribed dated pieces in the collection date after 1800. No pieces justify positive assignment to an earlier date.

Silver luster has long been considered the first of the English metallic luster glazes. Applied to a dark clay body, the resulting ware has a gleaming depth which closely simulates that of the costly sterling or plated ware. In recent experimental installations in the museum, such pieces have more than a few times been mistaken for silver metal by casual observers.

The illustration (Fig. 6) shows close copying by the potter of contemporary silver forms. Vertical flutings, which in silver are a natural outgrowth of process, and typical beaded moldings are used. A close examination will reveal that even the rivets in the handle where, in a silver pot, the wooden portion of the handle was fastened to the metal have been reproduced in this clay version. It is possible that some of these pieces were made from molds

taken from actual metal pots. Bulkiness of the pottery versions is partially due to material, but partially is attributable to production late in the span of the classic style when early purity of line was lost.

Lacking other evidence, its form will almost date a piece. It has been considered that Wedgwood made rose splash luster as early as 1776. An eighteenth-century date is incongruous for many of the forms since they are clearly of later origin. Mrs. Gorely in *Old Wedgwood*¹ has pointed out that luster articles for general trade are not mentioned in factory records until between 1805 and 1830, and illustrates a pastille burner like that in the collection, dating it about 1810.²

The slightest clue for classification is important, to be noted and checked, if possible, with other indications of date or provenance. The decoration of the jug in Fig. 5 is clearly influenced by the Gothic revival which began in the eighteenth century and attained its greatest vogue in the Great Exposition of 1851. By material, weight, glaze, form, as well as by its particular rendition of the Gothic motifs, the jug falls late in the nineteenth century.

Fig. 3 shows an inscribed jug with the date 1810. It is a type frequently found and from it we have dated other plain jugs. Care should be taken in this procedure as other evidences besides the actual date given must be taken into consideration. Sometimes pottery was pre-dated for commemorative purposes. The form must be checked, particularly as to the subtleties of sweep and curve which distinguish an early from a late production. The details of methods employed by potters in fastening handles on bodies must also be watched. These may distinguish one factory and period from another. The comparative weight of each piece is another factor. Some factories made very light bodies, others are so heavy they seem artificially weighted. Glazes vary widely in color, texture, and application. Some are smooth

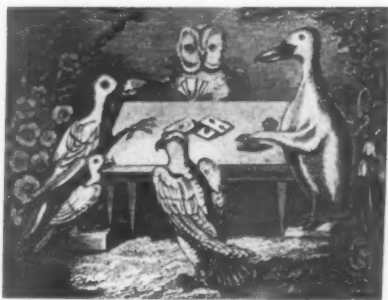


FIG. 4—ENGRAVING FROM *The Peacock at Home*.



FIG. 5—GOTHIC MOTIF IN SILVER LUSTER.



FIG. 6—SILVER LUSTER COFFEE POT.

¹ Published by the Wedgwood Club (Wellesley, Mass., 1937), p. 27.

² *Ibid.*, 1940, p. 57.

and luminous, others are cracked or muddy. Even such a seemingly insignificant detail as the V or U shaped angle of the base ring is important in helping to place a doubtful piece.

In addition to these technical evidences of date, there is another which is a source of added interest. Many partially lustered objects of all colors bear transfer designs. These decorations, applied in the fashion of decalcomania transfers, vary from portraits and landscapes to mythological, patriotic, and religious subjects. Many were adapted from contemporary engravings whose source is a challenge. Naturally, date of publication fixes the earliest possible appearance on pottery. A jug bearing transfers taken from engravings of Queen Victoria and Albert automatically dates itself after 1840.

One of the most intriguing groups of subjects is taken from quaintly engraved illustrations for children's books. Many are highly moralistic in a sentimental manner which nevertheless has a persistent charm. Other prints echo London street cries or present versions of contemporary events such as those shown on a garniture celebrating the return of Bourbon Louis XVIII after the defeat of Napoleon in 1815 (Fig. 2). On two jugs in the Buckingham Collection there is an animal scene whose naive charm suggests an illustration in a child's book of the past century (Fig. 1). Research proved that it had been adapted from an engraving for one of the earliest nineteenth-century children's animal stories called *The Peacock at Home* by Mrs. Dorset, published in London in 1807 (Fig. 4). The book was popular enough to warrant 40,000 copies in one year and the reproduction of its contents on popular articles such as these luster jugs.

On the basis of evidence encountered in the study of this collection it seems probable that little if any luster was made in the eighteenth century. In any case it must be considered by and large a product of the rapidly developing industrialism of the nineteenth century.

HELEN M. WOODRUFF

NEW INSTALLATIONS IN THE DECORATIVE ARTS

FOLLOWING the special showing of European Embroideries of the Sixteenth and Seventeenth Centuries sponsored by the Antiquarian Society, five galleries of the Agnes Allerton Wing have been installed with selections from the permanent textile collection, many of which have never before been displayed. A restudy and reorganization of the textile collection which has been under way for the past year has demonstrated its unusual richness. This exhibition is designed to emphasize the fact. Two galleries are devoted to decorative velvets of the fifteenth, sixteenth, and seventeenth centuries when fabrics of extraordinary splendor were produced for both lay and ecclesiastical use. Two more galleries are given to the brocades and silks of the seventeenth and eighteenth centuries with which the collection is exceptionally well-endowed. The content of the exhibition as a whole emphasizes the range of the textiles in the Mr. and Mrs. Martin A. Ryerson bequest.

During the summer the Wedgwood Collection in Gallery G3, which consists principally of the donations of the late Dr. Frank W. Gunsaulus, has been reinstalled and completely relabeled. Similar changes have been made in Gallery G4 where the Mexican Majolica given by Mrs. Eva Lewis in memory of her husband Herbert Pickering Lewis is displayed.

The reorganization of the Lucy Maud Buckingham Collection of Lusterware in Gallery G2 is discussed in the previous article. The work of reinstallation which has been under way for some months has necessitated the withdrawal of this popular exhibit from public view but it is hoped that at least one half of the gallery will be reopened about November first. The new installation will combine public exhibition with study-storage in a single unit. This means that while the entire collection consisting of several hundred pieces will be immediately available to the student, only a part will be on open exhibition.

¹There are Grade and P.M., through

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER, 1941

VOL. XXXV NO. 6

LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

November 1 — December 5

Lectures are given in Fullerton Hall unless otherwise noted.

DATE November	HOUR	
Sat. 1	1:15 P.M.	SIMPLE RULES FOR LETTERING. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools. ¹) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 2	3:45 P.M.	EASTERN AND SOUTHERN MEXICO (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 3	12:15 Noon	FIFTY-SECOND ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>George Buehr.</i> Temporary Exhibition Galleries.
	2:00 P.M.	WINDOW TREATMENTS AND COLOR SCHEMES (A Clinic of Good Taste). Display by <i>Miss Frances Harrington</i> , who will be interviewed by <i>Dr. Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Fri. 7	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	ART OF THE HAN DYNASTY. <i>George Buehr.</i> Gallery Hg.
	2:30 P.M.	PRINCIPAL PERIODS OF CHINESE ART (History and Enjoyment of Art). <i>F. St. G. Spendlove.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	TEMPLES AND PALACES OF ANGKOR (Travel Lecture). <i>F. St. G. Spendlove.</i>
Sat. 8	1:15 P.M.	DESIGNING A POSTER. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>George Buehr.</i>
Sun. 9	3:45 P.M.	TEMPLES AND PALACES OF ANGKOR (Travel Lecture). <i>F. St. G. Spendlove.</i>
Mon. 10	12:15 Noon	FIFTY-SECOND ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>George Buehr.</i> Temporary Exhibition Galleries.
	2:00 P.M.	CHRISTMAS DECORATIONS (A Clinic of Good Taste). Display by <i>Mrs. Eunice Curtis</i> , who will be interviewed by <i>Dr. Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Fri. 14	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	FIFTY-SECOND ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	THE BROOKGREEN GARDENS OF SOUTH CAROLINA (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	THE WEST INDIES (Travel Lecture). <i>Dudley Crafts Watson.</i>

¹There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., through December 13, and Mondays, 4:00 P.M., through December 15.

DATE	HOOR	
November Sat. 15	1:15 P.M.	POSTERS AND MURALS BY THE ARTISTS. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 16	3:45 P.M.	THE WEST INDIES (Travel Lecture). <i>Dudley Crafts Watson</i>
Mon. 17	12:15 Noon 2:00 P.M.	IMPRESSIONISTS ON LOAN. <i>George Buehr.</i> Gallery 39. A Membership Afternoon and Evening in the Decorative Arts Department and Mrs. Thorne's Rooms (A Clinic of Good Taste). <i>Dr. Watson and Members of the Decorative Arts Staff.</i> Decorative Arts Galleries.
	6:00 to 7:30 P.M. 8:00 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE.
Fri. 21		THANKSGIVING VACATION—No Program.
Sat. 22	1:15 P.M.	MAKING THE CHRISTMAS CARD. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 23	3:45 P.M.	THROUGH THE RAINBOW: THE STORY OF PRECIOUS STONES (Travel Lecture). <i>Stuart D. Noble.</i>
Mon. 24	12:15 Noon 2:00 P.M.	ART OF THE HAN DYNASTY. <i>George Buehr.</i> Gallery Hg. THROUGH THE RAINBOW: THE STORY OF PRECIOUS STONES (A Clinic of Good Taste). <i>Stuart D. Noble.</i>
	6:00 to 7:30 P.M. 8:00 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE.
Fri. 28	10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> FIFTY-SECOND ANNUAL EXHIBITION OF AMERICAN PAINTING AND SCULPTURE. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	GREAT ACHIEVEMENTS IN AMERICAN ARCHITECTURE (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:15 P.M. 8:15 P.M.	REPETITION OF 12:15 LECTURE. AROUND THE WORLD IN NINETY MINUTES—BY AIR, BY SEA, BY LAND (Travel Lecture). <i>Noah Van Cleeef.</i>
Sat. 29	1:15 P.M.	CHRISTMAS CARDS WITH IDEAS: An Exhibition. (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 30	3:45 P.M.	AROUND THE WORLD IN NINETY MINUTES—BY AIR, BY SEA, BY LAND (Travel Lecture). <i>Noah Van Cleeef.</i>
December Mon. 1	12:15 Noon 2:00 P.M.	NEW EXHIBITS IN THE ORIENTAL DEPARTMENT. <i>George Buehr.</i> Gallery H6. A HOUSE SOUTH OF THE BORDER (A Clinic of Good Taste). Room Arrangement and Lecture by <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M. 8:00 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 2:00 LECTURE.
Fri. 5	10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> FIFTY-SECOND ANNUAL EXHIBITION OF AMERICAN PAINTING AND SCULPTURE. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	MURAL PAINTING IN MEXICO (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:15 P.M. 8:15 P.M.	REPETITION OF 12:15 LECTURE. FLORIDA AND THEREABOUTS (Travel Lecture). <i>Dudley Crafts Watson.</i>

CHANGES IN MEMBERSHIP CALENDAR

Through popular demand the following programs for Members have been returned to their original hours:

SKETCH CLASS FOR ADULTS—to Friday mornings, 10:00 to 12:00 o'clock

HISTORY AND ENJOYMENT OF ART—to Friday afternoons, 2:30 o'clock

GALLERY TOUR OF THE PERMANENT COLLECTIONS—to Monday, 12:15 Noon

SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these lectures is 25 cents plus three cents federal tax; free to Members. However, families and guests of Members must pay the three cent tax.

DATE	HOUR	
November 2	3:45 P.M.	EASTERN AND SOUTHERN MEXICO. <i>Dudley Crafts Watson.</i>
9	3:45 P.M.	TEMPLES AND PALACES OF ANGKOR. <i>F. St. G. Spendlove.</i>
16	3:45 P.M.	THE WEST INDIES. <i>Dudley Crafts Watson.</i>
23	3:45 P.M.	THROUGH THE RAINBOW: THE STORY OF PRECIOUS STONES. <i>Stuart D. Noble.</i>
30	3:45 P.M.	AROUND THE WORLD IN NINETY MINUTES—BY AIR, BY SEA, BY LAND. <i>Noah Van Cleef.</i>

RADIO DRAMATIZATIONS

THE Art Institute radio series, *Great Artists*, which dramatizes the lives of famous painters, sculptors, and engravers whose works are in the permanent collection, will be presented for the third year this fall over station WGN. The program will be given every Tuesday from 2:30 to 2:45 P.M.

GOODMAN THEATRE

MEMBERS' SERIES

DURING the month of November the Goodman Theatre will offer the Members of the Art Institute two productions of which *Outward Bound* by Sutton Vane is the second in the Members' Series. It opens on November 6 and continues through November 22 with a matinée on November 13 and a Sunday night performance on November 16. *Hay Fever* by Noel Coward opens on November 25 and will continue for four performances. Tickets for both plays are now available.

One cannot say very much about Mr. Vane's *Outward Bound* without dispelling the mystery of the ship's destination and eliminating the element of surprise. Considering that even the dramatis personae who are embarked on the trip do not know their ultimate port of call, it is not fair that the audience should be aware of it. It must suffice to say that this is one of the very rare productions which having once had a long and successful run in New York was revived a year ago and was again performed for a full season.

Hay Fever is typical Coward. The people in it are perhaps a little mad, but theirs is a madness of high spirits which provides enjoyment and creates laughter. If it has serious thought back of it, or, if it provides social criticism, only those who read as they laugh will realize it. One doubts that Noel Coward is particularly concerned one way or the other.

CHILDREN'S THEATRE

The Children's Theatre is now in full swing with Mrs. Charlotte B. Chorpenning's dramatization of *Hansel and Gretel*. Admittedly the task of providing the children with all the paraphernalia of a fairy tale taxes the resources of the Theatre but everything is there—angels, witches, elves, Olé the Maker of Dreams, and gingerbread children. The play will continue through November into early December. It will be followed by *Little Black Sambo*.

LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

Department of Education. Miss Helen Parker, Head

November 3—December 3

This program consists of lectures for which a small fee is charged. A course ticket of twelve lectures for \$5.00 will admit the holder to any of the following series and is good for one year. *There is a federal tax of 10% on all tickets.*

THE CURRENT EXHIBITIONS—Mondays at 11:00 A.M. Lectures in the galleries, supplemented with lectures on the permanent collections. Single lecture, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

LAYMAN'S STUDIO—Mondays at 6:30 P.M. Working with line and color and pattern helps in the appreciation of these qualities in art. Various mediums are used. No skill required or expected. Designed as a course to be enjoyed. Single meeting, 50 cents. Course of twelve, \$5.00. Addis Osborne.

VISUAL ARTS AND MUSIC—Tuesdays at 6:30 P.M. Great periods of art with their parallels in music will be illustrated with slides and recordings. Similarities and differences in the development of the two arts will be shown and the historic and social reasons for them discussed. Single lecture, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

THE DECORATIVE ARTS—Wednesdays at 11:00 A.M. Twelve lectures in the galleries on the furniture, tapestries, and "minor arts" in the collections. Single lecture, 50 cents. Course of twelve, \$5.00. Mrs. Mia Stanton Munger.

HALF-HOURS IN THE GALLERIES—Wednesdays at 12:15. Brief and informal talks on the collections. During the autumn the exhibitions of Oriental art will be the theme. Single lecture, 15 cents. Course of any ten, \$1.00. Miss Helen Parker.

VISUAL ARTS AND MUSIC—Fridays at 11:00 A.M. Same as the Tuesday evening course. Single lecture, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

Gallery tours for clubs and organizations, and for private and suburban schools may be arranged by appointment with the Department of Education. Visitors may procure private guide service. A nominal charge is made for these services. There is no federal tax.

DATE	HOOR		Place of Meeting
November			
Mon. 3	11:00 A.M.	THE FIFTY-SECOND ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Addis Osborne.</i>	Gallery G55
	6:30 P.M.	TEXTURES IN ART, II. <i>Addis Osborne.</i>	Gallery 2
Tu. 4	6:30 P.M.	ARTS AND MUSIC IN EIGHTEENTH-CENTURY ENGLAND. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 5	11:00 A.M.	TAPESTRIES. <i>Mrs. Mia Stanton Munger.</i>	Gallery H5
	12:15 Noon	ARTS OF JAPAN, I. <i>Miss Helen Parker.</i>	Gallery H6
Fri. 7	11:00 A.M.	ARTS AND MUSIC IN EIGHTEENTH-CENTURY ENGLAND. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 10	11:00 A.M.	THE FIFTY-SECOND ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE. <i>Miss Helen Parker.</i>	Gallery G55
	6:30 P.M.	FORMS IN ART, I. <i>Addis Osborne.</i>	Gallery 2
Tu. 11	6:30 P.M.	HOGARTH AND THE BEGGAR'S OPERA. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 12	11:00 A.M.	ITALIAN TEXTILES. <i>Mrs. Mia Stanton Munger.</i>	Gallery A1
	12:15 Noon	ARTS OF JAPAN, II. <i>Miss Helen Parker.</i>	Gallery H6
Fri. 14	11:00 A.M.	HOGARTH AND THE BEGGAR'S OPERA. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 17	11:00 A.M.	DUTCH PAINTERS OF THE SEVENTEENTH CENTURY. <i>Miss Helen Parker.</i>	Gallery 48
	6:30 P.M.	FORMS IN ART, II. <i>Addis Osborne.</i>	Gallery 2
Tu. 18	6:30 P.M.	CLASSICISM—THE DETERMINATION OF FORM IN ART AND MUSIC. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 19	11:00 A.M.	PEWTER. <i>Mrs. Mia Stanton Munger.</i>	Gallery G1
	12:15 Noon	JAPANESE PRINTS. <i>Miss Helen Parker.</i>	Gallery H5
Fri. 21	11:00 A.M.	CLASSICISM—THE DETERMINATION OF FORM IN ART AND MUSIC. <i>Miss Helen Parker.</i>	Gallery 2

DATE	HOUR		Place of Meeting
November			
Mon. 24	11:00 A.M.	EIGHTEENTH-CENTURY PAINTERS IN ENGLAND. <i>Miss Helen Parker.</i>	Gallery 27
	6:30 P.M.	COLOR, I. <i>Addis Osborne.</i>	
Tu. 25	6:30 P.M.	A PRELUDE TO ROMANTICISM. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 26	11:00 A.M.	SILVER. <i>Mrs. Mia Stanton Munger.</i>	Gallery L6
	12:15 Noon	ARTS OF THE NEAR EAST. <i>Miss Helen Parker.</i>	Gallery H4
Fri. 28	11:00 A.M.	A PRELUDE TO ROMANTICISM. <i>Miss Helen Parker.</i>	Gallery 2
December			
Mon. 1	11:00 A.M.	DELACROIX AND THE ROMANTICISTS. <i>Miss Helen Parker.</i>	Gallery 28
	6:30 P.M.	COLOR, II. <i>Addis Osborne.</i>	Gallery 2
Tu. 2	6:30 P.M.	ROMANTICISM IN ART AND MUSIC, I. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 3	11:00 A.M.	AMERICAN FURNITURE. <i>Mrs. Mia Stanton Munger.</i>	Gallery L1
	12:15 Noon	MODERN FRENCH PAINTINGS. <i>Miss Helen Parker.</i>	Gallery 39

LECTURES FREE TO THE PUBLIC

November 2—December 4

FOR ADULTS

DATE	HOUR		Place of Meeting
November			
Sun. 2	2:30 P.M.	LATER ITALIAN PAINTING. <i>Miss Anna Louise Wageman.</i>	Gallery 45
Th. 6	6:30 P.M.	CHICAGO'S ARCHITECTURE (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 9	2:30 P.M.	AMERICAN SILVER AND FURNITURE. <i>Mrs. Helen Mitchell Woodruff.</i>	Gallery L3
Th. 13	6:30 P.M.	JAPANESE PRINTS (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 16	2:30 P.M.	ENGLISH AND FRENCH EIGHTEENTH-CENTURY PAINTING. <i>George Buehr.</i>	Gallery 27
Th. 20	6:30 P.M.	THANKSGIVING DAY (No Lecture).	
Sun. 23	2:30 P.M.	PRINTS IN THE MAKING. <i>Addis Osborne.</i>	Gallery 12
Th. 27	6:30 P.M.	REMBRANDT (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 30	2:30 P.M.	ENGLISH DOORWAYS. <i>Mrs. Mia Stanton Munger.</i>	Gallery M4a
December			
Th. 4	6:30 P.M.	OUR SOUTHLAND (Florence Dibell Bartlett Lecture). <i>Miss Florence Dibell Bartlett.</i>	Fullerton Hall

FOR CHILDREN

From the Ages of Nine to Fifteen

DATE	HOUR		Place of Meeting
November			
Sat. 1	10:30 to 11:30 A.M.	TURNING THE PAGES OF TIME.	Gallery 46
	2:30 to 3:30 P.M.	REPETITION OF 10:30 LECTURE.	
Sat. 8	10:30 to 11:30 A.M.	A FORTUNE IN PICTURES.	Gallery 40
	2:30 to 3:30 P.M.	REPETITION OF 10:30 LECTURE.	
Sat. 15	10:30 to 11:30 A.M.	THANKSGIVING.	Gallery 5a
	2:30 to 3:30 P.M.	REPETITION OF 10:30 LECTURE.	

DATE	HOUR		Place of Meeting
November			
Sat. 22	10:30 to 11:30 A.M.	AUTUMN PICTURES.	Gallery 51
	2:30 to 3:30 P.M.	REPETITION OF 10:30 LECTURE.	
Sat. 29	10:30 to 11:30 A.M.	MUSEUM FANTASY.	Gallery 46
	2:30 to 3:30 P.M.	REPETITION OF 10:30 LECTURE.	

All of the gallery hours for children will be conducted by Addis Osborne, Assistant in the Department of Education.

NEW BOOK ON JAPANESE TEXTILES BY HELEN C. GUNSAULUS

An important book, *Japanese Textiles*, by Helen C. Gunsaulus, Assistant Curator of Oriental Art and Keeper of The Buckingham Collection of Japanese Prints, has recently been privately printed for the Japan Society of New York. There are sixteen plates, half of which are reproduced in color with the greatest possible exactness. Charmingly written, beautifully printed and bound, the book is a significant contribution to the field of Japanese studies. The price is \$7.50.

JAPANESE PRINT STUDY GROUP FOR MEMBERS

MEMBERS who are seriously interested in the study of Japanese prints may register for a series of private views of the Clarence Buckingham Collection to be held weekly for six weeks under the direction of Helen C. Gunsaulus, Keeper of The Buckingham Collection of Japanese Prints. The class is limited to twenty and attendance should be regular. Members will be enrolled in the order of their application. The first meeting will be on Monday morning, November 10, from 10:30 to 12:00. All names should be sent to the Oriental Department by November 8.

ART OF THE HAN DYNASTY

An exhibition of Chinese objects from the Han Dynasty (206 B.C.- 221 A.D.) will open November first in Gallery H9. A variety of pottery, glazed and unglazed, including models of houses, farm buildings, granaries, wellheads, and domesticated animals, will give a lively description of the way the Chinese lived when Rome was at the height of its power.

Some very rare rubbings of large Han sculptures, of a type little known as yet, have been loaned by Mrs. Harley MacNair, and loans from other museums and collectors will supplement rare objects from the Buckingham Collection.

This is the first time an exhibition of this type has been attempted by the Oriental Department, and it is possible that exhibitions centering about various Chinese cultural periods may be offered from time to time.

SUNDAY CONCERT NOVEMBER NINTH

THE Glee Club of the School, a chorus of sixty mixed voices which is beginning its fifth season this fall, has been asked to give a Sunday afternoon concert instead of the usual midweek affair. Accordingly the opening program will be on Sunday, November 9, at 2:30 o'clock, in Blackstone Hall. Earl Mitchell will play the organ accompaniments, and the Assistant Director, Charles Fabens Kelley, will conduct the singing as usual. The public is invited.

EXHIBITIONS

- December 6, 1940-January 4, 1942—American Rooms in Miniature by Mrs. James Ward Thorne. *Gallery A12.*
Thirty-seven models illustrate all the principal phases of American decoration from the seventeenth century to the present.
- July 26-January 1—Prints in the Making. *Gallery 12.*
Famous prints arranged to show their development through changes, states, and modification of ideas.
- July 26-January 1—Unpublished Drawings for The Temptation of Saint Anthony by Odilon Redon. Lent by Jean Goriany, New York. *Gallery 16.*
Redon's fourth and final attempt at illustrating Flaubert's text.
- September 10-January 1—Textile Masterpieces from the Fifteenth to the Eighteenth Century. *Galleries A1-A5.*
This selection from the permanent collection displays many textiles which are actually represented in portraits by the Old Masters. These are shown with them in the original or in reproduction.
- October 15-January 19—Pottery: Forms and Methods of Decoration. *Gallery of Art Interpretation.*
Examples from all ages and many countries chosen to demonstrate various pottery shapes and numerous methods of decoration.
- October 24-January 1—Costumes of Mexico. *Gallery 13.*
An exhibition of a series of drawings by Carlos Merida and reproductions of them in silk screen process to be published by The Pocahontas Press.
- October 28-December 30—Prints by Ichiryūsai Hiroshige from the Clarence Buckingham Collection. *Gallery H5.*
This group includes some of the lesser known series by this master of landscape.
- October 30-January 4—The Fifty-second Annual Exhibition of American Paintings and Sculpture. *Galleries G52-G60.*
This year the exhibition is entirely made up of invited works which have been carefully selected to represent the best in all sections of the country.
- November 1-November 30—The Masterpiece of the Month: Head of Flora, color print, by Louis Marin Bonnet (French, 1735 ?-1793), after François Boucher. The Charles Netcher II Memorial Collection. *Gallery 5B.*
An important eighteenth-century color print in which Bonnet solved the difficult problem of reproducing the subtleties of a pastel drawing.
- November 1-November 30—Drawings from the Leonora Hall Gurley Memorial Collection. *Gallery 14.*
- November 1-November 30—Prints from the Clarence Buckingham Collection. *Gallery 17.*
- November 1-February 2—Various Phases of the Art of the Han Dynasty, China. *Gallery H9.*
A collection of rubbings of important Han reliefs lent by Mrs. Harley F. MacNair, and pottery, sculpture, and bronzes of the period.
- November 15-December 29—Recent Pottery by Warren A. Gilbertson. *Gallery G15.*
Pottery made by Mr. Gilbertson during a two-year sojourn in Japan as an apprentice potter.
- December 1-December 31—The Masterpiece of the Month: Madonna and Child, by Hans Memling (Flemish, c. 1430-1494). The Mr. and Mrs. Martin A. Ryerson Collection. *Gallery 5B.*
A choice example of the reverent treatment of subject and the meticulous oil technique characteristic of fifteenth-century Flemish painting.

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